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THE RAMSEY LEWIS TRIO
+ JEAN DUSHON
"YOU BETTER BELIEVE ME"



THE RAMSEY LEWIS TRIO + JEAN DuSHON

YOU BETTER BELIEVE ME

IF YOU want a good album, don't buy this one, because it's *great*—and "YOU BETTER BELIEVE ME"! The combination of the swinging Ramsey Lewis Trio and remarkable Jean DuShon—augmented on some tracks with flute, guitar and sax—marks a departure for the Trio and a new high in listening pleasure for you.

Jean DuShon is making her second recorded appearance on ARGO. Her first album, which rapidly drew rave reviews and many plays from disc jockeys throughout the country, was recorded last summer. This album can only help to add to the well-deserved praise and recognition that her first ARGO effort won for her.

Youngest of twelve children, whose parents died when she was only five, Jean attended the Detroit Conservatory of Music and began her professional career at the age of 15. In 1960, she made that legendary trip to New York with the Lloyd Price Band and since then has sung with the Cootie Williams group and the ever-popular Fats Domino aggregation. Finally, only a few months ago, she cut herself loose and began making solo appearances after gaining the valuable musical experience that only singing in front of a band can give a vocalist.

As for Jean's singing ability, just try on "Who Can I Turn To" for size. There can be no doubt after the first few bars that Jean has an unusual depth and quality to her voice—and that she doesn't employ the gimmicks that have come to be standard equipment with almost every female vocalist singing today. Jean possesses an almost uncanny ability to get inside the lyric and project all the emotion, all the feeling, all real meaning—and more—that the composer meant it to have.

On this, her second ARGO outing, Jean also does a most competent job of letting you know immediately that she can't be type-cast as just a ballad singer. She adequately proves this on the swinging "Something You Got" which is only recommended to the listener when all doors and windows are locked and the right person is there to share Jean's mood with you. "You'd Better Believe Me" certainly can't hurt you either, for that matter, and Jean's emotionally-packed "He Was Too Good To Me" pours a whole new supply of fuel into this great "torch" tune. If you've survived all of this emotionally, don't miss Jean's "Night Time" and a rather swing rendition of "Goodbye Lover, Hello Friend". Jean in the parlance of the trade, is "too much" and a most welcome addition to a world full of women who either rely on vocal tricks or who try to sound like someone they aren't and can never hope to be.

Backing up Jean on this album is the fabulous Ramsey Lewis Trio—and what words can describe them adequately. I think that Ramsey said it best himself several ARGO albums ago when he wrote that "After fourteen years of playing together, our trio is very close to achieving something that every group of musicians strives for. That is, to be able to think and play as one."

Ramsey, Red Holt on drums, and Eldee Young on bass and cello, have reached a point of perfection rarely touched by any jazz instrumental group. Having played together for so many years, their performance as a group is sometimes beyond belief. Their individual solos—be it funk, progressive or commercial jazz—continue to reach new heights of swinging excellence. Perhaps the best way to express it is for you to take your own hands and tightly intertwine



JEAN DuSHON

your fingers—for that's the way they think, play, and perform, closely knit and almost as one.

If you've been hiding in a cave or for some reason haven't heard this group before, treat yourself to the Trio's fresh approach to "Quiet Nights". Their rendition of this current favorite gives the tune a whole new flavor, a brand new feeling. Then there is the swinging romp through "It Had Better Be Tonight" which can only leave you breathless at best. When you hear "My Coloring Book", "Let It Be Me", or "Ain't Nobody's Business", you know that Ramsey, Red and Eldee are not only performing great music—they are enjoying themselves to the fullest.

Finally, you are again treated to another of those unique musical experiences as Eldee Young embraces his cello for a revival of that great oldie, "I'm Beginning To See The Light".

If you haven't seen "the light" by the time you've reached this point with the Ramsey Lewis Trio, you're in big trouble. Ramsey, Red, Eldee and something new and great called Jean DuShon have said it all right here in this album. I think you'll get their message.

—CHUCK TAYLOR

Off The Record

Side 1

	<i>Time</i>
✕ YOU'D BETTER BELIEVE ME (Buddy Johnson: Sophisticate Music—BMI)	2:39
✕ WHO CAN I TURN TO (When Nobody Needs Me) from the musical production "The Roar of the Greasepaint — The Smell of the Crowd" (Bricusse/Newley: Musical Comedy Productions, Inc.—BMI)	2:48
NIGHT TIME (Joe Bailey: Jodax Music—BMI)	2:45
✕ SOMETHING YOU GOT (Chris Kenner: Tune-Kel Pub. Inc.—BMI)	2:44
✕ HE WAS TOO GOOD TO ME (Richard Rodgers/Lorenz Hart: Harms, Inc.—ASCAP)	3:26
✕ GOODBYE LOVER, HELLO FRIEND (Norman Newell/Michael Carr: Shapiro Bernstein—ASCAP)	3:57

Side 2

	<i>Time</i>
✕ CORCOVADO (QUIET NIGHTS) (Antonio Carlos Jobim/Gene Lees: Duchess Music—BMI)	3:00
✕ AIN'T NOBODY'S BUSINESS (William York: Golden State Songs—BMI)	3:23
✕ LET IT BE ME (G. Becaud/P. Delanoë/M. Curtis: Leeds Music—ASCAP)	3:12
IT HAD BETTER BE TONIGHT (Mancini/Mercer/Stasera: Northridge Music-United Artists— ASCAP)	2:57
MY COLORING BOOK (John Kander/Fred Ebb: Sunbeam Music—BMI)	4:05
I'M BEGINNING TO SEE THE LIGHT (Hodges/George/Ellington/James: Ross Jungnickel—ASCAP)	3:04

Recorded at: Universal Recording Studios, Chicago, Ill., on Dec. 19, 1964 and Jan. 14, 1965.

Personnel (side one): Jean DuShon, vocal; Ramsey Lewis, piano; Eldee Young, bass; Red Holt, drums; Ronald Wilson, alto saxophone and flute; Roland Faulkner, guitar.

Personnel (side two): Ramsey Lewis, piano; Eldee Young, bass and cello; Cleveland Eaton, bass (tune 6).

Engineer: Bob Kidder

Produced by Esmond Edwards

Cover Design: Don Bronstein

Suits by: Davis-Congress Shop, Chicago, Ill.

STEREO ODYSSEY BY ARGO

THE RAMSEY LEWIS TRIO
JEAN DUSHON

YOU BETTER BELIEVE ME

YOU'D BETTER BELIEVE ME (Buddy Johnson :
Sophisticate Music - BMI)
WHO CAN I TURN TO (When Nobody Needs Me)
from the musical production "The Roar of the Greasepaint-
The Smell of the Crowd" (Bricusse/Newley : Musical
Comedy Productions, Inc. - BMI)

Side One

13675

S4RS-4856

NIGHT TIME (Joe Bailey: Jodax Music - BMI)
SOMETHING YOU GOT (Chris Kenner:
Tune-Kel Pub. Inc. - BMI)
HE WAS TOO GOOD TO ME
(Rodgers/Hart: Harms, Inc. - ASCAP)
GOODBYE LOVER, HELLO FRIEND
(Newell/Carr: Shapiro-Bernstein-ASCAP)

LPS-750

LONG PLAYING 33 1/3 RPM UNBREAKABLE

ARGO
ULTRA HIGH FIDELITY

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STEREO ODYSSEY BY ARGO

ARGO
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THE RAMSEY LEWIS TRIO
+ JEAN DUSHON
YOU BETTER BELIEVE ME
CORCOVADO (QUIET NIGHTS)
(Jobim/Lees: Duchess Music - BMI)
AIN'T NOBODY'S BUSINESS
(York: Golden State Songs - BMI)
LET IT BE ME (Beaud/Delanoe/Curtis:
Leeds Music - ASCAP)

Side Two

13676

S4RS-4857

IT HAD BETTER BE TONIGHT (Mancini/Mercet/
Slasera/Northridge Music-
United Artists - ASCAP)
MY COLORING BOOK
(Kandé/Ebb: Sunbeam Music - BMI)
I'M BEGINNING TO SEE THE LIGHT
(Hodges/George/Ellington/James:
Ross Jungnickel, Inc. - ASCAP)

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